

interest of the author. Pereda interprets the significance of *ex voto* in the form of a true portrait of Velazquez's *Christ Crucified*, which exhibits a perfect materiality and orthogonality while at the same time allowing the letters of the titulus over Christ's head to blend into the monochrome background painted with perfectly visible brushstrokes.

This most inspiring and carefully documented book would influence generations of readers and scholars. Pereda's writing style is captivating, enticing us to read a profound text with a relaxation uncommon to the general tenor of art historical texts. Throughout the book, the author extrapolates Spanish devotional themes to other aesthetic criteria from literature, rhetoric, history, religion, and even societal attitudes. A recurrent theme seems to be the ominous threat of "secularization" that looms large and results from an "emergence of a modern conception of art." This book is most welcome and invites more literature coming from this fascinating scholar.

Andrew Pettegree and Arthur der Weduwen. *The Bookshop of the World: Making and Trading Books in the Dutch Golden Age*. New Haven: Yale University Press. v + 485 pp. + 70 illus. \$35.00. Review by NICOLE GREENSPAN, HAMPDEN-SYDNEY COLLEGE.

This is a fascinating and much-needed study of the seventeenth-century Dutch book industry and its print and information cultures. Long overshadowed by a historical emphasis on painters such as Rembrandt, *The Bookshop of the World* argues that books made a far greater contribution to contemporary Dutch society. Indeed, Pettegree and der Weduwen demonstrate, print played a pivotal role in the development of the Dutch republic and its trade and commercial networks. Dutch men and women were avid book purchasers and collectors, with even modest households setting aside hard-earned funds for devotional literature and instructional materials. The Dutch Republic also cultivated robust international markets, importing weighty Latin tomes to spare local publishers and booksellers the costs of printing and selling expensive volumes. In turn, Dutch publications were exported abroad. Dutch newspapers were in demand in England, for example, and Dutch publishers produced Yiddish texts for Jewish

consumption in Poland.

In total, Pettegree and der Weduwen estimate that the Dutch Republic produced a staggering 300 million books during the seventeenth century. This figure was the product of years of archival research, and indeed *The Bookshop of the World* advances a strong case for the continued necessity of archival work. The authors acknowledge the great advances made possible by recent developments in digital humanities, bibliographic and cataloguing systems, and online research tools. Material that formerly could take years, sometimes decades, to trace is now easily accessible to researchers around the world. At the same time, compilations of readily available sources can draw attention to material that by contrast is missing from catalogues and collections. In particular, newspapers, government communications such as ordinances, and bestselling titles (including devotional literature) are often omitted from catalogues or unavailable in library holdings. The authors' estimations of total print volume includes these "lost books," many of which survive in a single hardcopy or in reference only. Some, like newspapers, were treated as ephemeral and disposable, and others, like instructional texts, were used to disintegration. Books with the highest survival rate, Pettegree and der Weduwen wryly note, tend to be those prized by academics and preserved in library collections. The less a book was handled and read, the greater its chances of remaining intact and accessible to future researchers, and that availability in turn can play an outsized role in shaping scholarly understandings of contemporary print culture as well as book ownership and readership.

This lengthy book—over 400 pages—is divided into four parts, each of which is approximately 100 pages and comprises four chapters. Part 1 examines the simultaneous developments of the Dutch republic and the publishing industry beginning in the later sixteenth century. Chapter 1 focuses on the innovations of the Elzevier and Claesz publishing houses and their impact on the marketplace of print, including the book auction, the outsourcing of publication, and importation of books to expand the number of titles for sale. Chapter 2 examines pamphleteering and public political and religious debates, in particular that which began between the theologians Jacobus Arminius and Franciscus Gomarus, continued among the Remonstrant and Contra-Remonstrant factions, and widened into conflict over the authority of

state versus the church. Chapter 3 explores the development of serial news and news publications. Where other European nations relied on the weekly newsbook, the Dutch introduced the newssheet, which was more affordable for purchasers and more profitable for publishers and booksellers. Chapter 4 tackles the role of print in Dutch imperialism, notably the publication of travel literature, maps, and atlases.

Part 2 investigates the centrality of print to social, political, educational, and religious institutions. Chapter 5 explores devotional literature, including bibles and catechism. Along with newspapers, which generally were treated as disposable, early modern instructional literature had a very low survival rate. A book of catechism, for example, tended to be used until it fell apart or was discarded upon the completion of instruction. Chapter 6 examines educational institutions, materials, authors, and instructors, including the Amsterdam schoolmaster Willem Bartjens, author of a bestselling (and much pirated) mathematics textbook. Examination of the symbiotic relationship between print, education, and educators continues in Chapter 7, which focuses on universities, printing houses, and academics. The role of print in the political sphere and operation of government is tackled in Chapter 8. Much of the published material considered in this and the previous chapter was non-commercial, commissioned by private individuals or government officials. Such works, which ranged from student dissertations to government ordinances, were a regular source of much-needed revenue for publishers and brought a welcome respite from the pressures of sales and marketing. Across the Dutch Republic, the authors estimate over 100,000 ordinances, totaling over 30 million printed sheets, were printed over the course seventeenth century (211).

Part 3 focuses on the period 1650–1672, the time of the “True Freedom” in which the Dutch republic was without an active stadtholder and ruled by regents. Chapter 9 explores the rich variety of texts, including poetry, playtexts, and music sheets, printed during these decades and argues against the conventional view of this period as one of decline. It also saw the rise of another form of commissioned print: the wedding poem, often lavishly printed and distributed to guests and those who could not attend the festivities. Only a fraction of printed wedding poems survive, another category of “lost book.”

Chapter 10 examines the connection between art, politics, and power, chiefly through pamphlet woodcuts and engravings. This chapter revisits some earlier themes, such as the Remonstrant controversy, and contains a section on Rembrandt's library (261–64), a scanty collection of only 22 books. Rembrandt's meagre collection is a recurring motif throughout the book, used to illustrate the artist's own poverty and his atypical status as a book owner when compared to his contemporaries; in contrast, an ordinary country pastor could expect to amass at least 10 times that number of volumes. Chapter 11 explores the Dutch centrality to the international book trade, while Chapter 12 focuses on the domestic book industry and local collections, including those of municipal libraries and private individuals, who ranged from the wealthy and highly educated to ordinary people looking to start a modest library of devotional works.

Part 4 covers the later seventeenth century, following the return of the stadtholder William III. Chapter 13 examines controversial literature, censorship, and the trade in forbidden books. Works by prohibited authors, such as Baruch de Spinoza or Thomas Hobbes, often can be found in auction catalogues, sprinkled alongside non-controversial texts. Perhaps more interestingly, in the later seventeenth century, auction and sales catalogues created sections of *libri prohibiti*, prioritizing commerce over the law and highlighting the ineffectiveness of censorship in the decentralized Dutch Republic. Religious uniformity, long desired by Reformed ministers, was impossible for a state built on continued waves of immigration, and religious diversity was reflected in the book industry. Catholic and Socinian texts were particularly well represented in the world of print. This chapter also discusses Jewish immigration, principally in Amsterdam, and the Jewish influence on the book trade, including the market for texts in Hebrew and Yiddish. Chapter 14 moves beyond the world of domestic print and examines imported texts in the Dutch marketplace. In particular, large, expensive volumes in Latin, such as legal and scientific texts, tended to be imported rather than produced locally. Chapter 15 explores the business press, which included the publication of weekly price lists for commodities, trade in East India Company (VOC) shares, and Dutch lotteries. The sixteenth and final chapter focuses on the end of the seventeenth century and examines a number

of themes, ranging from the 1688 invasion of England by William III, to the waning of Dutch commercial dominance, to the role of women in the world of books.

The Bookshop of the World aspires to a broad readership, which is clear from the outset. The book eschews the type of introduction customary for academic books, which typically would include a literature review and an outline of successive chapters and sections. In the absence of signposts and markers, there is no roadmap for the reader to follow. Instead, Pettegree and der Weduwen take the reader on a slow journey through the world of books in the seventeenth-century Dutch republic. The book rewards patient reading. The fluid structure allows for detours, such as exploring comparative prices for beer and books, to flesh out comparisons and context. We meet innovators in the publishing industry, such as Louis Elzevier, Cornelius Claesz, and Broer Jansz; officials like Johan van Oldenbarnevelt; and engravers like Claes Jansz Visscher. The authors have presented us with a lively and nuanced three-dimensional view of the book industry and the Dutch Republic.

On the other hand, such a structure can make it challenging for both the authors and their readers to locate information. As noted above, some chapters contain overlapping material, and the reasons behind the placement of certain discussions can be difficult to determine. It is, for example, unclear why the involvement of women in the book trade was left to Chapter 16. The organizational method and overall structure is not addressed, which leaves gaps and connections for the reader to fill. As well, the book has no formal conclusion, which, while not unusual in contemporary publications, would have been helpful to wrap up the main points and leave the reader with a clearer sense of what to take away. This is not necessarily a criticism, as the book is designed as a journey rather than a destination, though it might inform how readers approach the volume.

The book is wonderfully illustrated with over 70 images, and contains a bibliography, which publishers increasingly omit in books of this size. It also is surprisingly affordable, at only \$35.00. *The Bookshop of the World* is a rich contribution to our understanding of seventeenth-century print culture and the book trade, and will be of use to a wide range of readers, from experts to those new to the field.

Indeed, in many ways the book serves as a dynamic introduction to seventeenth-century Dutch culture more generally. Pettegree and der Weduwen balance broad discussion of the size and scope of the book industry, of thousands of texts and millions of pages of print, with intimate portraits of particular people, places, and institutions. While readers might debate some of the book's grander claims, such whether or not the Dutch Republic was "the most interesting experiment in civilization conducted in the western world" (6), the authors have persuasively positioned the Dutch book industry at the forefront of seventeenth-century European publishing innovation, marketing, and production.

Michael J. Sauter. *The Spatial Reformation: Euclid Between Man, Cosmos, and God*. Philadelphia: University of Pennsylvania Press, 2019. \$89.95. xv + 327 pp. Review by ALESSANDRO GIOSTRA, DEPUTAZIONE DI STORIA PATRIA PER LE MARCHE, ANCONA.

The achievement of what the author defines "a fully Euclidean sense of space" (3) determined a transformation of European culture. That is the main argument developed in this work, that is an analysis of the evolution of geometrical visions of space, starting from the second half of the fourteenth century. That 'Spatial Reformation', which accompanied the cultural change in the modern age, lies in the application of an idealized conception of space to the universe as a whole. The revolutionary character of that innovative approach is due to the fact that Medieval natural philosophy attributed the three-dimensionality of space to the heavenly realm alone. Moreover, even if the *Elements* formed part of the Greek works studied by scholars since the end of the twelfth century, Scholastic thinkers mostly considered the first six books of Euclid's masterpiece, dealing with planar geometry; the other three, indeed, concerning spherical geometry, received a proper attention only in following centuries. Patristic and Scholastic cosmologies were characterized by a hierarchical view, grounded on a kind of triadic and circular interaction: Creator-creation, creation-humanity, humanity-Creator. The uniformity of Euclidean idealized space, surely a basic point of the *Elements*, clashed with the cosmological hierarchy